

**LOS ANGELES COUNTY ARTS COMMISSION
MINUTES OF THE MEETING OF NOVEMBER 3, 2014**



The meeting of November 3, 2014 was held at 10:00 a.m. at the Los Angeles County Arts Commission at 1055 Wilshire Boulevard, Suite 800, Los Angeles, CA 90017.

Present: Guadalupe Rosas Bojorquez
 Pamela Bright-Moon
 Betty Haagen
 Eric Hanks
 Harold Karpman
 Bettina Korek
 Peter Lesnik
 Ronald Rosen
 Claudia Margolis
 Alis Clausen Odenthal

Absent: Mattie McFadden-Lawson
 Richard Montoya
 Araceli Ruano
 Hope Warschaw

Staff Laura Zucker, Executive Director
Present: Miriam Gonzalez, Executive Assistant
 Adam Davis, Managing Director Ford Theaters
 Denise Grande, Arts Education Director
 Bronwyn Mauldin, Research and Evaluation Manager

Also Alexander Haagen
Present:

Vice President Karpman called the Committee of the Whole meeting to order at 10:02 a.m.

Presidents Items

None.

Executive Director's Report

Laura Zucker, Executive Director, announced the passing of Commissioner Laurel Karabian on October 19, 2014 and reminded Commissioners of the passing of former Commissioner Marjorie Lyte on October 4, 2014. Condolence cards for the family were circulated and signed by Commissioners.

Ms. Zucker reported the Arts Commission held its annual grantee reception on October 6, 2014 at the Hall of Administration. Commissioners Montoya, Bright-Moon, Warschaw, and Lesnik introduced the program speakers. Commissioners Margolis and Clausen Odenthal were also in attendance. Supervisors Yaroslavsky, Ridley Thomas and Knabe gave congratulatory remarks. Grantees signed commemorative photo albums thanking Supervisors Molina and Yaroslavsky for their support of the arts during their terms of office.

Vice President Karpman called the meeting to order at 10:20 a.m.

Ms. Zucker reported she was one of six California arts leaders as a cultural delegation to China. She shared a few slides of the visit and the delegates.

Ms. Zucker introduced Bronwyn Mauldin, Research and Evaluation Manager, who gave a preview of the *LA County Arts Report on Benefits in Nonprofit Arts Organizations in LA County*.

Commissioner Bright-Moon shared an article in the *LA Times* about the former county courthouse in Culver City that is being proposed as a new Arts Center ([attached](#)) by Supervisor Ridley-Thomas. Ms. Zucker provided additional information about the project, including a proposed floor plan of the center and the organization currently occupying the space.

Ms. Zucker shared an article, *Public Arts for the Public, Who Develops Community?* ([attached](#)) in the current issue of Arts Link, which features the Arts Commission's Willowbrook project. Additionally, Ms. Zucker updated Commissioners on the public art private developer's round table.

Absentee Excuses

Roll was taken and on a motion by Commissioner Clausen Odenthal, seconded by Commissioner Lesnik, the excused absences for the meeting of November 3, 2014 were unanimously approved.

Approval of Minutes

On a motion by Commissioner Rosen, seconded by Commissioner Lesnik, the minutes for the meeting of October 6, 2014 were unanimously approved.

Correspondence

None.

Ford Theatre Report

Adam Davis, Managing Director of the Ford Theatres, gave an overview of the 2014 Ford season report ([attached](#)). Mr. Davis highlighted the Ford Signature Series events, ticket sales, funding activities, and announced an additional \$500,000 contribution by Supervisor Yaroslavsky to the Ford Theatre Foundation endowment.

Arts Education Report

Denise Grande, Director of Arts Education, gave an overview and a power point presentation of the 2014 Arts Education report ([attached](#)). She also gave a presentation on TEAL (Technology Enhanced Arts Learning), an initiative that supports blended learning arts education training.

Commissioner Items

None.

Public Comment

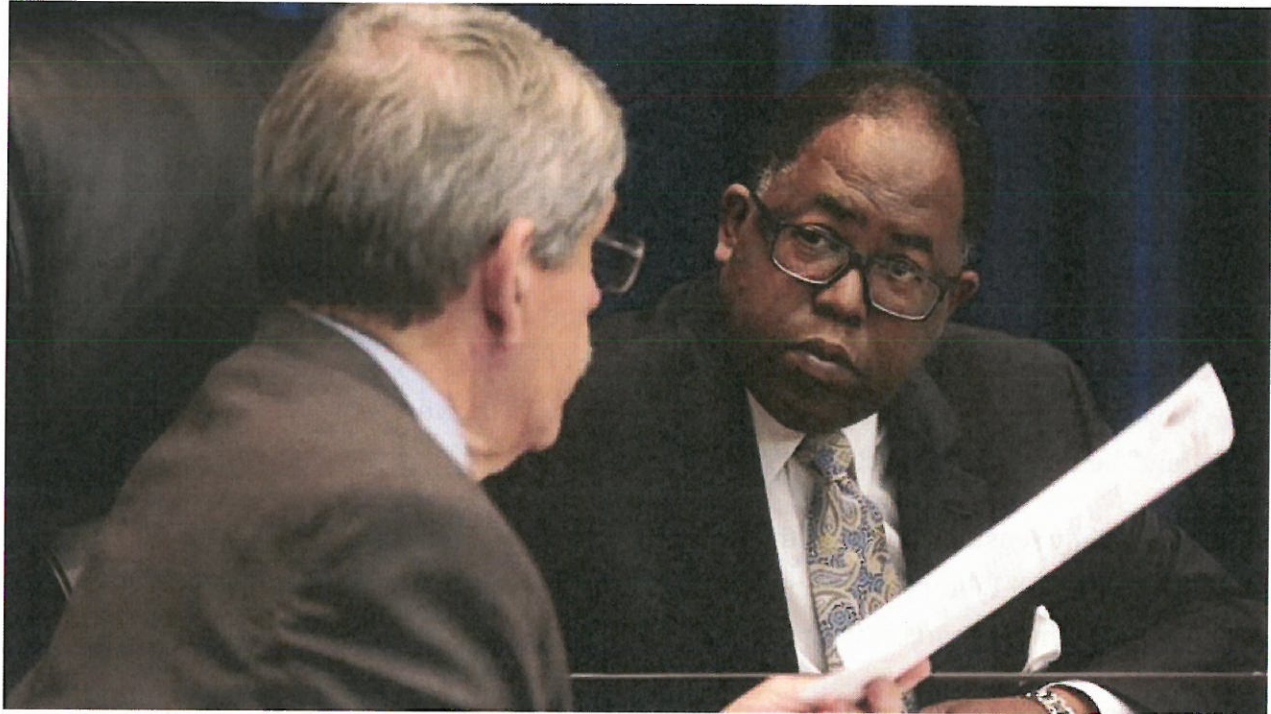
None.

The Arts Commission meeting of November 3, 2014 was adjourned at 11:50 a.m. in memory of Laurel Karabian, Arts Commissioner since 1995, who passed away on October 19, 2014, and former Commissioner Marjorie Lyte, Arts Commissioner from 1981-2011, who passed away on October 4, 2014, on motion by Commissioner Rosen, seconded by Commissioner Lesnik, and unanimously approved.

Culture Monster

All arts, all the time

Mark Ridley-Thomas pushes planned \$8-million Culver City arts center



Los Angeles County Supervisors Mark Ridley-Thomas and Zev Yaroslavsky, left, confer at a board meeting. Ridley-Thomas is pushing to renovate a former courthouse in Culver City as an arts center. (Irfan Khan/Los Angeles Times)

By **MIKE BOEHM**

OCTOBER 29, 2014, 7:00 AM

With Gloria Molina and Zev Yaroslavsky, the members of the Los Angeles County Board of Supervisors who've been most active in pushing for government funding for cultural venues, about to step down due to term limits, board holdover Mark Ridley-Thomas is getting into the arts-venue creation game.

Ridley-Thomas is the prime mover behind an \$8-million plan to convert a county-owned former courthouse in Culver City into a cultural center that he envisions including a possible

outpost of the Los Angeles County Museum of Art and a media-arts education hub supported by Sony Pictures Entertainment.

Ridley-Thomas' bid to headline the creation of a cultural facility is on a more modest scale than such big-ticket projects as Hollywood Bowl renovations, championed by Yaroslavsky, and the creation of La Plaza de Cultura y Artes and Grand Park, projects driven by Molina in downtown L.A.

His plan came to light recently when the Board of Supervisors approved \$6 million for what's tentatively called the 2nd District Arts and Cultural Center in Culver City, which is part of Ridley-Thomas' 2nd Supervisorial District.

The appropriation "gives us a substantial amount of the funds to move it forward," with hopes for reopening the 30,000-square-foot, single-story building in its new incarnation by 2016, said Karly Katona, a deputy to Ridley-Thomas who is working on the arts center.

Katona said the building's overhaul may require some additional funding, with current estimates ranging up to \$8 million. The specific uses haven't been determined yet, she said, but "we're working with LACMA and Sony and other arts organizations to come up with a final program" before starting design work on renovations.

One potentially sensitive question that will have to be worked out is what's to become of the Mayme A. Clayton Library and Museum, the repository for a major private collection of books, historical documents and artifacts pertaining to the African American experience.

It has occupied part of the former courthouse since 2006. The county offered the quarters when the materials Clayton had amassed were in danger of suffering wear and tear in a garage behind her Los Angeles home.

The Clayton Library and Museum's interests won't be ignored, Katona said. "We're committed to working with the [Clayton] foundation to make sure they have a long-term sustainable and appropriate home, whether it's in the Culver City Arts Center or an alternative location."

Lloyd Clayton, executive director of the museum foundation, said he didn't want to comment until he'd had a chance to talk to Ridley-Thomas about plans for the building.

"I wouldn't say it's a surprise," he said of the plan.

LACMA director Michael Govan said that the art museum hasn't committed to a satellite gallery in Culver City, although it would serve a strategic goal of establishing outposts around the county to make LACMA's collection and programs easily accessible to a wider public.

"Nothing's firm, it's super-preliminary," Govan said of his talks with Ridley-Thomas's office. But he said the former courthouse made a good impression when he visited it. "It's an interesting place, a beautiful mid-century building with a courtyard that's closed in. It needs a little TLC."

Govan noted that the Culver City site promises to be the rare arts facility that includes a courtroom and a holding cell, which had been occupied by criminal defendants who'd been transported from the county jail for their court dates.

Since 2007, LACMA has presented about one exhibition per year at one satellite location, Charles White Elementary School in MacArthur Park. The Los Angeles Unified School District campus has a 3,000-square-foot art gallery, a holdover from the school's past incarnation as the the home of Otis Art Institute (now Otis College of Art and Design).

LACMA is trying to secure funding for a separate entrance and a full-time curator/educator, which Govan said would allow the gallery to be a standalone that could operate beyond "extremely limited" viewing hours that currently must harmonize with the school's regular operations. Only about 2,000 people a year see the art shows.

"You're not going to see the precious masterpieces"; in a satellite gallery because of security and climate issues, Govan said, ";but there is a lot in our collection that has few constraints and can travel to quite a few places.";

Another use Ridley-Thomas envisions for the Culver City center is an "arts incubator" program in which small nonprofit arts groups would be given free or subsidized use of space at the arts center for up to three years, along with management assistance from the Los Angeles County Arts Commission -- all aimed at strengthening them for future independence.

Strategically, said Katona, the supervisor's aide, the arts center aims to give another push to arts-driven development in downtown Culver City that began in the early 2000s and so far has been spearheaded by the city government rather than the county.

"The supervisor has always recognized the emerging arts that have grown in Culver City, and wanted to be sure the county brought to bear the resources we could to complement the mini-renaissance that's happened in the area," Katona said. The courthouse building is less than a mile south of downtown Culver City's arts and entertainment district.

Investing mainly through its now-defunct Community Redevelopment Agency, the city of Culver City provided the two theater buildings that mark off either end of the six-block-long district along West Washington Boulevard and Culver Boulevard -- Center Theatre Group's 315-seat Kirk Douglas Theatre in a refurbished old-time movie palace near City Hall, and the

Actor's Gang's 99-seat stage at the Ivy Substation, a 1907-vintage former power generating station for the Los Angeles Pacific Railway Company.

The city also has set aside a parcel next to the Douglas as a site for the Jazz Bakery, a now-itinerant nonprofit producer of jazz concerts that aims to build a jazz club and is raising funds privately.

Until now, Ridley-Thomas' most public arts advocacy effort was securing county funding to sustain a summer arts internship program that was endangered when federal funding ended after the recession. The internships match college students who come from L.A. County with nonprofit arts organizations, paying them \$4,000 each for a 10-week job immersing them in how arts organizations operate. Katona said that the Culver City arts center could include a centralized office for the internship program, which is administered by the county arts commission.

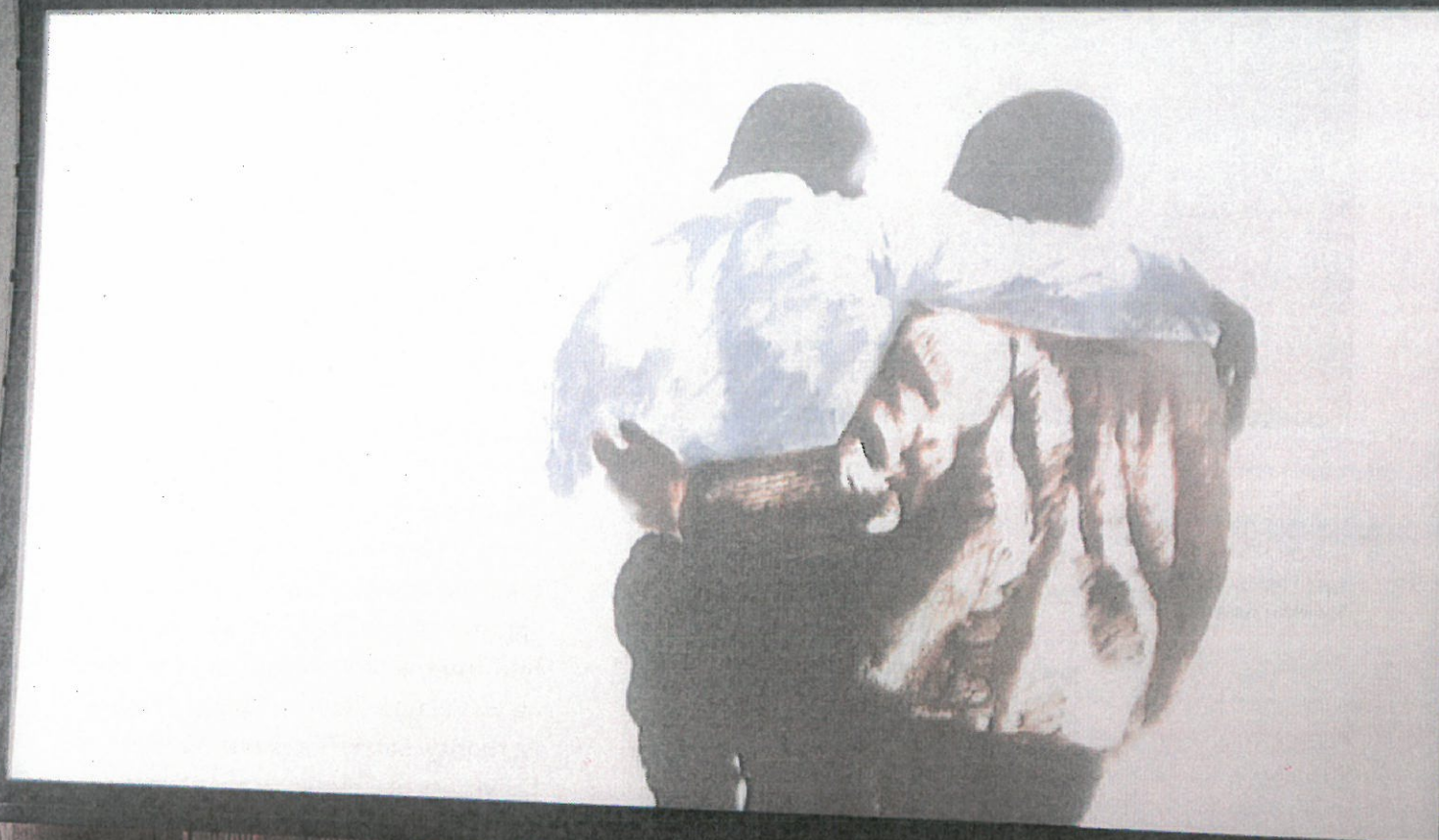
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PUBLIC ART FOR THE PUBLIC WHO DEVELOPS COMMUNITY?

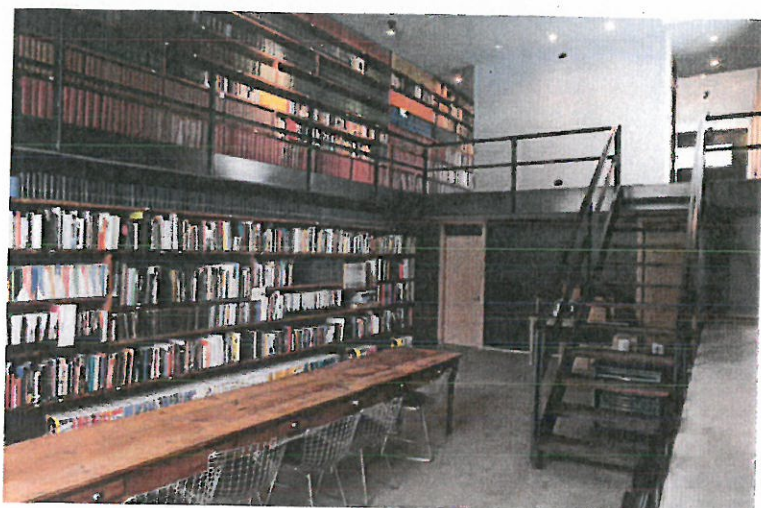
by Patricia Walsh, Americans for the Arts

Community engagement. Social practice. Process. Public art. Just as the field is evolving, so is how we talk about it, and it's no wonder. There are myriad ways these projects enter into the public sphere. Some community engagement projects are artist-driven and others are commissioned by public art programs and other arts or multidisciplinary organizations. They are as diverse as the communities they thrive in. Primarily, the community engagement process occurs through the development of a local stakeholder-based committee structure that provides input throughout the development of an artwork, including the selection of the artist.



Like most things in America, public art is evolving—or maybe coming full circle. We find ourselves in a new America, with a new public, and even different means of art-making. So what happens now? How do we shape our projects to accomplish what we set out to do—build a community?

▶ Black Cinema House
in Chicago. Photo by
Sara Pooley, courtesy
Theaster Gates.



▶ Listening House in Chicago. Photo by Sara Pooley, courtesy Theaster Gates.

Community development-based public art projects are also known as “social practice art” and use engagement as a primary medium. These works are defined more by the process, and outcomes are typically measured in relationship-building and community development. The focus is on the process rather than the product, or object-based. References to social practice art in the United States can be traced back to the early 1900s. Since then, movements of community arts have been spurred during the 1960s and have grown since the 1990s with support from the Community Art Network. More recently, these projects are becoming more and more of a practice for percent-for-art programs.

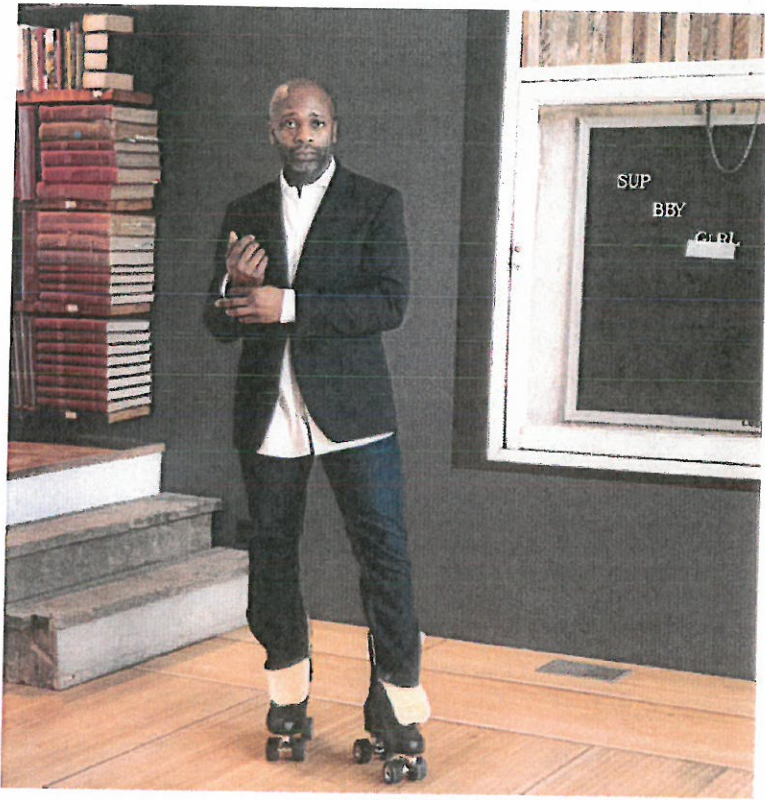
So now, in 2014, we ask ourselves: how can organizations utilize social practice public artworks to further their missions? What are some of the unique challenges in developing an artwork that is so strongly based in social engagement? And how can public art programs and arts organizations alike support these types of works as they develop organically?

We can turn to two examples that successfully explore and provide a platform for community development: Theaster Gates’ the Dorchester Projects in Chicago and Rosten Woo’s Project Willowbrook in Los Angeles County. Each project started with a vision to develop an underserved area, and while the end goal was similar, the paths to achieve it were vastly different.

DORCHESTER PROJECTS

Theaster Gates could never be pegged down, academically. He has a master’s degree in fine arts and religious studies along with community and regional planning and ceramics. This interdisciplinary approach to education would impact his future as he would go on to become an arts planner for the Chicago Transit Authority. Later, Gates was hired at the University of Chicago as an arts programmer, where he is currently the director of Arts and Public Life, which builds creative connections on Chicago’s South Side through artist residencies, arts education, and artist-led projects and events.

When Gates first started with the University, he moved into the South Side to be closer to work and began to think about his surroundings and the blighted neighborhood he was living in. He was interested in the “staying power” of a place and wondered why people fled these dilapidated areas. Why did some families stay while others left? He wondered what it would mean if he stayed. Then Gates purchased a ransacked, shut-down candy store. And when the house next door went vacant, he purchased that as well. His goal at the time was to simply make the



▶ Theaster Gates.
Photo by Sara
Pooley, courtesy
Theaster Gates.

places beautiful—and what came out of that beautification process continues to change the neighborhood.

Gates not only beautified the houses themselves, but turned them into community cultural assets. His work at the Transit Authority made him capable of handling the bureaucratic process he encountered when creating what is now the Dorchester Project. The Listening Room is one of the earliest of the art house projects that came from his investment. Its exterior reflects the origins of the building as a candy store, and the interior is a the resting place for 8,000 LPs—the final inventory from Dr. Wax Records, a former record store in the nearby Hyde Park neighborhood. The record collection has served both conversational and didactic functions, facilitating listening parties and DJ

events in the space while being made available to artists and musicians in residence at Dorchester Projects.

At the Black Cinema House nearby, films by black artists that may not normally be shown in the mainstream are presented in a community format. Having these films shown in a public space allows for black youth to be exposed to these films as well as an open place for people from different backgrounds to come together and meet each other. In a neighborhood that is both African-American and Latino, the two cultures don't normally have a common space to convene and the film showings are a place for that to happen.

The neighborhood continues to change and grow, and to support these changes Gates founded the Rebuild Foundation. With its teams of artists, architects, developers, educators, community activists, and residents Rebuild engages in artistic practice and uses urban fabric of under-resourced districts as its medium—"bridging the creation of art with adaptive reuse of abandoned spaces and community-driven initiatives for neighborhood revitalization." Gates says, "Artists can go on to solve all kinds of problems, not just museum problems." By using artists' creative approach to social challenges, there can be new ways to solve old problems. And to make sure old problems get solved, Gates and the Rebuild Foundation include an apprenticeship model and programming. By using this approach, Gates and the Rebuild teams encourage individuals to care about their community and environment.



▶ Rosten Woo's
Project Willowbrook
in Los Angeles
County. Photo by
Alyse Emdur.

The Dorchester Projects may not look like a traditional “cultural district,” but maybe that’s why it is such a shining example of community engagement. Maybe that community doesn’t want, need, or could support a traditional cultural district. Nonetheless, an individual artist and the residents themselves have created cultural assets. Those assets and the programming that is developed within them are what make this public art development a successful community engagement project.

PROJECT WILLOWBROOK

Project Willowbrook was commissioned by the Los Angeles County Arts Commission and the nonprofit LA Commons, with support from a National Endowment for the Arts Our Town grant. The project was designed to create an interactive mapping platform for the community and the county who were looking at the new infrastructure networks for this long-underserved area. As part of the project development,

artist Rosten Woo was commissioned to develop a public engagement strategy that would yield creative visioning tools to inform LA County’s short- and long-term capital- and community-based projects in the neighborhood. Woo employed social practice research and engagement strategies to identify and map cultural assets of the community. The project became focused on what the neighborhood had to offer as opposed to what it lacked. As Karen Mack of LA Commons said, “The community had a lot to offer [and] the project uncovered cultural assets and showcased them.” She goes on to say, of course, “The community really loved it.”

One of the keys to a successful public art project is to get the artist incorporated in the project as early as possible. Woo said, “Artists need to build relationships that support the project and need to be there at the beginning. It takes time to develop relationships. And conversations change once everyone is at the table.” The earlier the artist is

engaged, the more successful the project becomes because the relationships that are built ultimately define how a public art project will grow. In developing these relationships, the artist has to learn a lot about others' goals and intentions.

Part of Woo's process included going door-to-door to survey residents. Then he created presentations from the feedback he received and gathered additional feedback on those options. His art, as he stated, "is all about compromise," which helped him determine what the final engagement plan would look like.

The full project came to consist of the Cultural Asset Mapping Report, the Willowbrook Workbook and data visualization, the Celebrate Willowbrook community showcase, and the Home Garden and Vehicle Tour. These individual projects were then developed into an artist book. The community coveted the book, Mack went on to say because "they see themselves represented." The book is also a reminder of the support and engagement process that the county developed.

In conjunction with developing a space for inter-community relations, this project opened a door for the

Los Angeles County Arts Commission to be a part of continued infrastructure development. It created a seat at the proverbial table for future artist interactions. The County Supervisor has requested a plan from the arts commission to conduct similar artist-driven community profile projects for five additional unincorporated communities.

So what can we learn from Theater Gates and Rosten Woo? That we've come a long way from the 1900s, but maybe not as far as we think. That relationship-building is essential in any public project. That our leaders can come from anywhere. That the people around you and where you live might have more assets than you even knew were there.

READ MORE

Dig Deeper

► Still curious about social practice art? Want to learn more about the artists and projects mentioned in this article? Check out these resources to dig deeper into community engagement art.

- Curious where "social practice art" came from? Get some historical context from Maryo Gard Ewell: www.giarts.org/article/community-arts-little-historical-context
- Carol Coletta of the Knight Foundation interviewed Theater Gates on his "artful" approach to community redevelopment: soundcloud.com/knightcities/knightcities-theater-gates
- Project Willowbrook is a 2014 Public Art Network Year in Review project. Check out more information at www.AmericansForTheArts.org/YIR.

► Rosten Woo's Project Willowbrook in Los Angeles County. Photo by Alyse Emdur.



John Anson Ford Theatres 2014 Summer Season Report

SUMMER SEASON OVERVIEW



The Ford Theatres completed its final season before major construction with artistic and financial achievements. The Ford continued its track record of offering Los Angeles County audiences with an eclectic season of high quality performances and was recognized by *LA Weekly* as the “best music venue in 2014.” Over the season the Ford hosted 70 public events including 22 partnership program events, 12 leased events and 36 engagement and concert events produced by the Ford Theatre Foundation. Some of the most popular events featured included a bilingual alternative Latin-American music concert, a bellydance rendition of the *Alice in Wonderland* story, an evening of choral music by a renowned Filipino–American ensemble and a celebration of music from New Orleans.

The Ford Theatre Foundation produced the second consecutive Zev Yaroslavsky Signature Series in 2014. The series, which pairs local and nationally recognized artists to perform on the Ford Amphitheatre stage, presented Preservation Hall Jazz Band with Dustbowl Revival, the Long Beach Opera, and Ezralow Dance with local music ensemble wildUp. Signature Series ticket revenues totaled \$141,079 and will directly support the endowment of the Ford Theatre Foundation. Advertising and marketing for Signature Series events also brought increased visibility to the Ford Theatres season overall and was a factor in the growth of box office sales; over \$839,000 in ticket sales revenue was collected by the box office in spite of the season being shorted and offering 13 fewer shows due to the start of construction. Thanks to a generous, ongoing annual commitment of \$500,000 from the office of the Third District to support the Zev Yaroslavsky Signature Series, the Ford will be able to continue to produce the series, which will fuel the growth of the Foundation’s endowment and continue to increase the visibility of the Ford’s programming for years to come.

MARKETING AND COMMUNICATIONS

Connecting with Audiences/Public Engagement

Through its Team Connect program, staff continued to build upon preshow audience engagement efforts. Team Connect interacted with an average of 50 patrons per evening at ten events during the summer. Utilizing a newly installed “selfie wall,” as a branded background, Team Connect used “Find Yourself” arrows and whiteboards to encourage audiences to take pictures of themselves and engage with the Ford through social media. They also engaged in conversations with patrons to learn about how they discovered Ford programming.



Advertising and Promotional Partnerships

Advertising strategies were structured to increase overall awareness of the Ford among Los Angeles County residents. Major highlights of the Ford Theatres marketing campaign included:

- Advertising buys in *Los Angeles Times*, *LA Weekly*, *L.A. Parent*, KPCC, Clear Channel, KCRW, CBS Outdoor (bus tail ads and Metro Red Line posters), *Performances Magazine*, *Los Angeles Magazine* and *Discover Hollywood*.

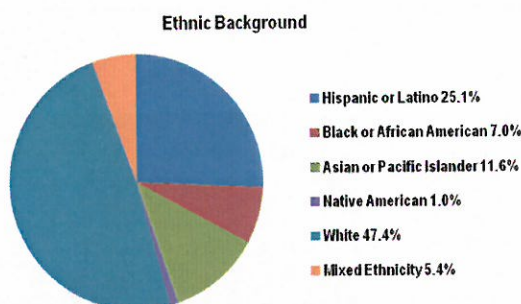
- Investing in a digital advertising campaign which target visitors of the Ford's website. Digital ads appeared more than 5.7 million times, receiving over 3,000 clicks (exceeding industry standards).
- Targeted Facebook advertising for the Signature Series which reached 31,146 users and resulted in a 12% increase in ticket purchases made via the web.
- Production of an ABC7 *Eye on LA* integrated television segment that aired in late July and the creation of a :30 PSA that was shown more than 1,200 times on Time Warner channels A&E, AMC, Bravo, ABC Family, Gala and HGTV.
- Increased media partnerships yielding approximately \$340,000 of in-kind advertising. Partners included KCRW, KUSC, Radio Disney, KPCC, *Los Angeles Magazine*, *LA Weekly*, *L.A. Parent*, LAArtsOnline.com, Yelp.com and Metro.com which for a total of approximately \$342,770 of in-kind advertising.
- Cultivating new advertising trades with cultural organizations that reached an estimated 200,000 in new audiences. Organizations included The Music Center, REDCAT, Skirball Cultural Center, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pasadena Playhouse, Grand Park, Grand Performances, Los Angeles Opera, MOLAA, Hollywood Business Improvement District, and the Hollywood Chamber of Commerce.

Website

Website and social media statistics showed expanded activity in 2014. Of the website's 118,542 sessions, 71% (approximately 85,000) were from new users. The site saw an average of 25,000 new visitors per month, a 5% increase over last year. Forty-four per cent of those visiting FordTheatres.org did so using a mobile phone or tablet, confirming the importance of the Ford's user-friendly mobile optimized site. The Ford's social media continued to have robust activity with the number of Facebook fans increasing 22% from 4,900 in 2013 to nearly 5,900. Twitter followers increased 28% from last year to 2,027 and the Ford's YouTube channel received 18,853 views, for a total of 120,168 views since the channel was created.

Audience Surveys

Patron data continued to be acquired through a combination of electronic surveys, which reached approximately 32% of the Ford's audience, and printed surveys distributed at nine targeted events throughout the summer. 6,098 patrons received either an electronic or paper survey and of those, 1,115 responded, an 18% return rate. Key findings show that the Ford has a diverse audience that is 47% White, 25% Hispanic/Latino, 7% Black/African-American, 12% Asian/Pacific Islander, 5% Mixed and 1% Native American. Approximately 44% of our audience experienced the Ford for the first time in 2014.



FORD THEATRE FOUNDATION

Development

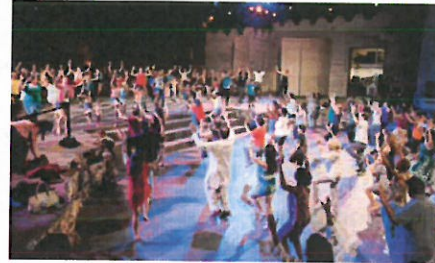
This year, the Ford Theatre Foundation raised more than \$809,000 through the generous support of individual and institutional donors, including the following: Los Angeles County Supervisor Zev Yaroslavsky - Third District Office, The Angell Foundation, The Ahmanson Foundation, City of Los Angeles Department of Cultural Affairs, Wells Fargo Foundation, Sony USA, Macy's West, Southern California Edison, The James Irvine Foundation, Councilmember Tom LaBonge - Fourth City District Office, the National Endowment for the Arts, NBC Universal

and The Ella Fitzgerald Charitable Foundation. The Foundation also received its first planned gift from a long time dedicated donor and patron of the Ford.

Another major highlight of the year, the Ford Theatre Foundation was awarded with a \$740,000 grant (over three years) from The James Irvine Foundation to support public arts engagement programming including *JAM Sessions* and *Find Your Space at the Ford*.

JAM Sessions

JAM Sessions continued to grow in popularity this season; the number of participants increased more than 30% from 2,288 in 2013 to 2,990 in 2014. In addition to the 14 JAMs offered on the Ford Amphitheatre stage, 13 offsite JAM Sessions were produced in communities throughout Los Angeles. Residents of San Fernando, East Los Angeles and Santa Clarita experienced drum circles, Samba, Mariachi, Bluegrass music and more.



Find Your Space at the Ford

This year, the Ford introduced a new program, *Find Your Space at the Ford*. *Find Your Space* activates the Ford's underutilized outdoor spaces while encouraging local groups to engage with their community by organizing arts gatherings. A total of 11 FYS events, with total attendance of 243, were hosted encompassing a wide span of arts practices including handcrafts, a play reading, bluegrass music jams and creative board game development.

Big!World!Fun! Family Series

Celebrating its 16th season, Big!World!Fun! attracted more than 5,000 families from throughout Los Angeles County. Offered at no cost for children and only \$5 for adults, this season's eight Big!World!Fun! performances invited audiences to explore Afro-Brazilian rhythms, engage in Cambodian storytelling and sing and dance along with live reggae music. Communications and program staff worked closely to incorporate the natural setting of the venue into marketing materials and preshow activities. In partnership with the Los Angeles County Department of Parks and Recreation and the Natural History Museum, pre-show art and nature activities were offered on the Ford's outdoor plaza to enhance the participatory experience. New audiences were reached through advertising with Radio Disney, sponsorship by *L.A. Parent Magazine* and partnerships with the County of Los Angeles Libraries, First 5 LA and the Natural History Museum. The Ford also provided free tickets and bus transportation to children and families from underserved areas across the County.



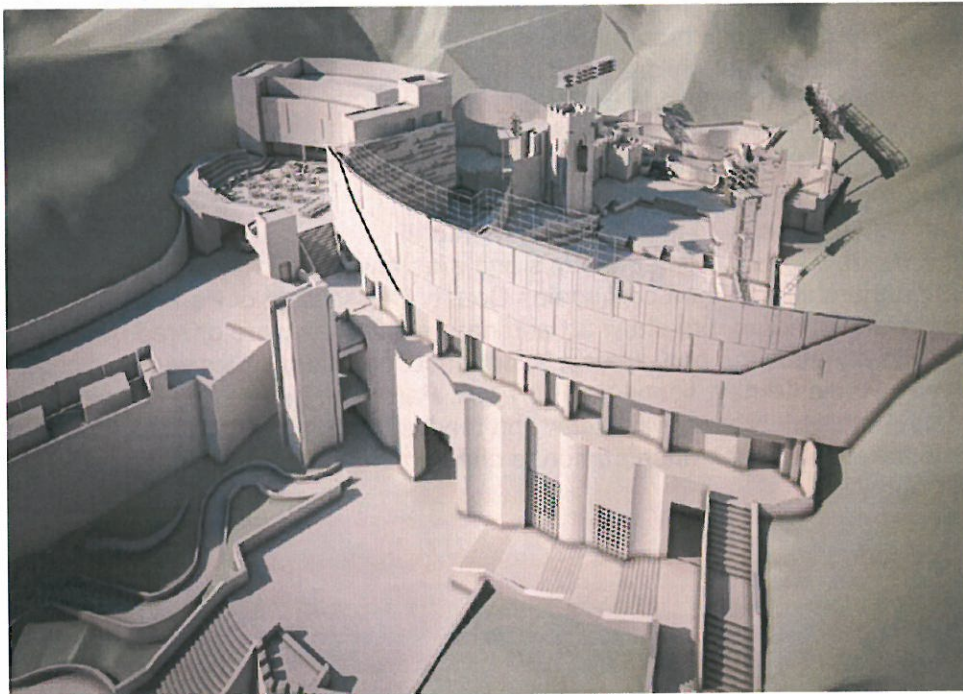
FORD THEATRES PROJECT



Another set of facility renovations were completed in time for the 2014 Ford Season opening which included stripping layers of paint from the amphitheatre's interior walls and towers to return the theatre to its historic concrete color, and patching, repairing, and sealing those surfaces to protect against the elements. During the course of the season, Arts Commission staff worked closely with the Levin & Associates architects, BRJ Project Management, Pankow Construction, Matrix

Environmental, County Department of Parks and Recreation, Third District Office, and County Counsel to complete the Final EIR for the Ford Theatres Master Plan, also known as the *Ford Theatres Project*, which was certified by the Board of Supervisors on October 7, 2014. This team also continued to develop designs for the upcoming phase of site renovations which will include major improvements to stage, artist support spaces and technical infrastructure, installation of a sound wall to mitigate noise infiltration from the 101 freeway, and construction of a loading dock and picnic plaza with concessions and office spaces. Ramp-up for these projects began in September 2014 and construction will pre-empt the 2015 Ford Theatres summer season. The total funding provided by the County to the Ford Theatre Foundation for the *Ford Theatres Project* as of September 30, 2014 was \$56,574,750.

During closure, the Ford will take selected programming "on the road" to other sites in the Third District and will also embark on a major evaluation and assessment of the Ford Theatres partnership program and consider improvements to the program. Additionally, the staff is entering into a major planning phase for the Ford's re-opening in 2016 focusing on leveraging the capital improvements being made to attract new audiences and arts producers.



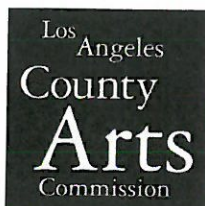
2014 Ford Amphitheatre Summer Season Roster

*Presented by the Ford Theatre Foundation

Aaron Nigel Smith (Big!World!Fun!)*
Adaawe (Big!World!Fun!)*
August Strindberg Society (Find Your Space)*
Ballet Folklórico Ollin - Retablos de Mexico: The Tradition Continues
Banafsheh Sayyad (JAM Session)*
Barbara Roberts (Find Your Space)*
Bellydance Evolution - Alice in Wonderland
blue13 dance company (JAM Session)*
CalArts African Ensemble (JAM Session)*
Chris Isaacson Presents - Broadway Under the Stars
Chris Isaacson Presents - Night After the Tonys with Linda Eder
Christine Inouye & Minyo Station (JAM Session)*
Christopher Ramirez (JAM Session)*
Colibri Entertainment - ¡Viva La Tradición! Voces y Leyendas
Daniel Ho (JAM Session)*
Danny Ezralow Dance and WildUp (Signature Series)*
Dramastage-Qumran (Find Your Space)*
Eastside Luv - English as a Second Language
Flypoet - Flypoet Under the Stars: Summer Classic
Fountain Theatre - Forever Flamenco at the Ford
Grandeza Mexicana Folk Ballet Company - Fiestas de México and Big!World!Fun!*
Harley Tarlitz (Find Your Space)*
International Gamers Development Association (Find Your Space)*
J.U.i.C.E - The 6th Annual J.U.i.C.E Hip Hop Dance Festival
Jail Guitar Doors - ROCK OUT! For Jail Guitar Doors w/ Wayne Kramer & Friends
Kelly Marie Martin (Find Your Space)*
Khmer Arts Academy (Big!World!Fun!)*
LA Jewish Symphony - Hershey Felder in Concert with the LA Jewish Symphony and JAM Session*
LA Steppers Connection (JAM Session)*
Las Cafeteras (J.A.M. Session)*
Leora Raikin (Find Your Space)*
Long Beach Opera (Signature Series)*
Music Arts Events - Serenata Filipina
Outfest Under the Stars Film Festival 2014
Oxygen Tango (JAM Session)*
PAE Live! - Vaud and the Villains- Original Salvation
Pasadena Ballroom Dance Association (JAM Session)*
Preservation Hall Jazz Band & Dustbowl Revival (Signature Series)*
Sarah Reich's Tap Music Project (Big!World!Fun! and JAM Session)*
Shin Dance Company (Big!World!Fun!)*
South Coast Dance Arts Alliance - LA So-Cal Dance Invitational
Star Entertainment & Education Group - Fiesta Mexicana XII
The World Stage - 25th Anniversary Celebration! Honoring Billy Higgins
Versa-Style Dance Company (Big!World!Fun! and JAM Session)*
Viver Brasil Dance Company (Big!World!Fun! and JAM Session)*

2014 Ford Amphitheatre Summer Season Rentals

New Horizons - Board Meeting
Pip's Entertainment Group - 11th Annual Mother's Day Jazz & Blues Concert
Interuniversalism, Inc. - FARANAY (Art & Spirituality)
Grupo Folklorico Sabor de Mexico - Mexico Bajo La Luna
Patricia Leao - Brazilian Nites
New Horizons - The Concert for New Horizons: Johnny Rivers and Jimmy Webb
Pip's Entertainment Group - Hollywood Laffest
Opera California Youth - 2014 Annual Musical: You Are Special
Cambodian Music Festival
Resurreccion Mexican Folk - Cuentos y Leyendas de Mexico
Unidos en la Danza - Nuestras Bellas Raices
Craig N' Co - Shabbat at the Ford
Pip's Entertainment Group - 14th Annual Groovin' On a Sunday Afternoon



ARTS FOR ALL
2013-14 REPORT OF ACTIVITIES



Arts for All was established in 2002 to ensure that all 1.6 million K-12 public school students in Los Angeles County receive quality, sequential arts instruction as part of their education. The initiative has earned national recognition from Americans for the Arts and RAND Education for helping school districts bring about systemic change in arts education through a coordinated community wide approach. Staffed by the Los Angeles County Arts Commission, *Arts for All's* key collaborators include the Los Angeles County Office of Education (LACOE), Arts for LA and over one hundred arts education stakeholders. The *Arts for All* Pooled Fund, a roundtable of 24 grantmakers, makes significant contributions to the initiative, and the 10-member *Arts for All* Executive Committee provides strategic guidance.

In 2013-14, *Art for All* grew to include 56 Los Angeles County school districts as well as two charter school networks in a responsive continuum of services. Since its inception, *Arts for All* has expanded by an average of five new school districts each year, and now expects to reach full scale, serving all 81 Los Angeles County school districts, by 2020.

A list of school districts enrolled in 2013-14 programs is attached for reference. During the year, more than 400 teaching artists and representatives from 125 arts organization also engaged in *Arts for All* programs, convenings and professional development opportunities.

To establish a strong foundation and deepen school district capacity to implement arts education, 13 school districts received coaching to guide strategic planning efforts. Centinela Valley Union High, Charter Oak Unified and Monrovia Unified school districts joined *Arts for All* in 2013-14. They each developed and adopted a policy that provides a vision for the arts in their



schools and a plan to guide the implementation of that vision. Keppel Union School District, also new to *Arts for All*, initiated a two year planning process. Hawthorne School District and Green Dot Public Schools received coaching to support implementation of arts plans adopted in 2013. Covina-Valley Unified, Lancaster, Pasadena Unified and Rosemead school districts updated long-standing arts plans. TakePART—a collaboration among Hawthorne, Lawndale Elementary, Lennox, Wiseburn and Centinela Valley Union High

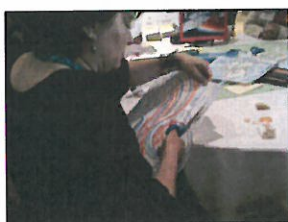
school districts—worked with a coach to create an action plan that coordinates arts education efforts throughout the South Bay region.

ARTS FOR ALL 2013-14 REPORT OF ACTIVITIES

(continued)

Over the year, *Arts for All* hosted quarterly convenings of administrators responsible for organizing arts education efforts in their school districts. These arts coordinator meetings provided a forum for collaboration, group learning and sharing practices. Nine arts coordinators received grants from *Arts for All* to support their own professional development. With awards ranging from \$785 to \$1,530, they attended conferences and workshops to build their capacities as arts administrators, and then shared with one another what they had learned.

In partnership with the California State Summer School for the Arts and The Kennedy Center, *Arts for All* convened school guidance counselors to reinforce the arts as a viable pathway to college and careers. Twenty guidance counselors from 14 school districts were introduced to findings from the Otis Report on the Creative Economy, online tools for directing students toward college arts programs, and resources to help students adequately prepare for these programs.



To support efforts to incorporate arts-based teaching practices into the core curriculum, *Arts for All* partnered for the third year with LACOE to offer the professional development series *Teaching Creativity with Common Core Standards*. Over 120 teachers and administrators from 21 school districts engaged in three half-day workshops that provided hands-on opportunities to experience integrated arts lessons that support the Common Core State Standards.

As one of several efforts **to improve the quality teaching and learning**, 12 school districts received matching grants to support professional development in the arts as part of *Arts for All*'s Teacher Professional Development Grant Program. In 2013-14, nearly \$200,000 in funding was awarded to support the implementation of districts' professional development action plans. These grants enabled districts to provide 595 teachers and 10 administrators with professional development in the arts delivered by The California Arts Project, 24th Street Theatre, Celena Turney, The Music Center and WestEd.

In 2013-204 *Arts for All*'s Residency Grant Program provided \$133,000 in matching grants to 15 school districts to support extended learning in the arts for 7,879 K-12 students. Sixteen vetted, high quality providers of arts education listed on *Arts for All* searchable online directory implemented residencies in 318 classrooms. *Arts for All* grants leveraged an additional \$238,180 investment in these projects from district general funds, Title II funds, California's Local Control Funding Formula funds, education foundations, PTA's and contributions made by other grantmakers.

The *Arts for All* Student Access Fund promotes the expansion of arts education in underserved areas. Five school districts with over 65% of students qualifying for free or reduced-priced meals and with less than 40% of their schools receiving services from community based arts partners were selected for this opportunity. Compton Unified, Lancaster, Little Lake City, Mountain View and South Whittier school districts developed new partnerships with seven arts education providers, and 2,132 students received arts instruction through teaching artist residencies in 16 schools.



Arts for All partnered with national research firm WestEd to help school districts and arts educators build skills in assessing student

ARTS FOR ALL 2013-14 REPORT OF ACTIVITIES

(continued)

learning in the arts. WestEd staff led eight workshops attended by 108 individuals representing 33 arts organizations, 12 school districts and three charter school networks. Content covered in these sessions allowed participants to learn how to develop effective goals and SMART objectives, performance-based skill assessments, observation protocols and rubrics. WestEd representatives also provided individualized technical assistance and coaching tailored to the specific project objectives of 11 Residency Grant Program school districts.



Arts for All staff also helped stakeholders stay abreast of evolving trends in educational practice. The first *Common Core 101* workshop, offered in April 2014, brought 21 teaching artists, nonprofit administrators, school district personnel and community members together to learn about state and national policy changes associated with the implementation of the new Common Core State Standards. The seminar focused on opportunities for the arts within this new framework.

Arts for All serves as the regional convener for California's Teaching Artist Support Collaborative (TASC). In February 2014, 18 Los Angeles based TASC members met at the Commission offices to review and provide input on the development of the new National Core Arts Standards.

To create and empower advocates, *Arts for All* engaged community members who support arts education in their schools. Arts for LA—the initiative's advocacy partner—fostered coalition building among parents, business owners, nonprofit organizations, teachers and administrators in communities served by *Arts for All* school districts. A three-part workshop series offered in winter 2014 equipped participants with knowledge and resources for implementing effective advocacy practices that support arts education.

In fall 2013, Arts for LA surveyed candidates in 31 school board elections to document their positions on arts education. The candidates' responses were then posted online to inform voters in the November election. In June, *Arts for All* and Arts for LA co-hosted the first annual School Board Breakfast which was attended by school board members and superintendents from 13 school districts. This event offered education leaders the opportunity to share their district's progress in arts education and to learn how others throughout the County are targeting efforts.

In response to new school district accountability practices prompted by California's Local Control Funding Formula, *Arts for All* also collaborated with Arts for LA and the California Alliance for Arts Education (CAAE) to create a toolkit for district administrators. This toolkit is intended to guide efforts to include the arts as a key strategy for addressing California's new education priorities. Webinars, site visits and workshops were offered across the state to promote use of the toolkit. It was also assessable online at the CAAE, California State PTA and State Board of Education websites. This work was recognized and supported by The Education Trust-West.

As a continuation of ongoing efforts **to provide districts with useful data**, five *Arts for All* school districts successfully administered the School Arts Survey in 2013-14. The survey measured the quality, access and equity of arts instruction in 50 schools and provided robust data to inform strategic planning and advocacy efforts in these districts.

Additionally, cumulative School Arts Survey data informs the countywide perspective on arts education. Since 2009-10, more than half of the *Arts for All* school districts (29) have

ARTS FOR ALL 2013-14 REPORT OF ACTIVITIES

(continued)

administered the School Arts Survey in their schools. A key finding from this research is that students attending schools in high poverty neighborhoods have less access to quality arts education than other students.

CAAE used this finding as the cornerstone for a statewide Title I advocacy campaign. In spring 2014, regional forums were held throughout the state to support school administrators interested in utilizing the arts as a strategy for addressing Title I student achievement goals. As part of this effort, *Arts for All*, Arts for LA and CAAE co-hosted the Los Angeles event in March which was attended by 34 district and school administrators from 8 school districts.

The 24 member *Arts for All* Pooled Fund leads efforts to **ensure sustainable funding partnerships for arts education** in Los Angeles County. In 2013-14, the Pooled Fund contributed 65% of the initiative's annual budget. Members' donations ranged from \$5,000 to \$170,000. Representatives met regularly to share knowledge and insights, discuss priorities and make collective funding decisions. In fall 2013, a new structure for the Pooled Fund was implemented to support growth and effective oversight of budgetary priorities.



Arts for All continued to strengthen its **communications efforts** in 2013-14. The *Arts for All* Twitter account grew to nearly 1,400 followers. Media personalities from *LA Times*, *City Beat*, KCRW and CNN re-tweeted *Arts for All* content reaching over 40,000 followers. The bi-monthly e-newsletter and online publication *News for All* was received by nearly 2,000 individuals. Stories featuring *Arts for All* on KPCC and on the websites of the National Endowment for the Arts and Americans for the Arts created additional widespread attention about the work of the initiative. In total, *Arts for All* staff attended and/or presented at seven regional, state and national conferences and web events over the year to contribute perspectives from the largest initiative of its kind in the country.

To continue the practice of sharing its progress with stakeholders, *Arts for All* hosted a *Celebration of Arts Education* at Paramount Pictures in January 2014 that brought together over 200 representatives from Los Angeles County school districts, arts organizations, local government and the philanthropic community. This event featured prominent speakers, student performances and a community wide call to action.



ARTS FOR ALL 2013-14 REPORT OF ACTIVITIES

(continued)

Finally, *Arts for All* is a lead partner in the Arts + STEM Collaborative, a consortium of 16 arts, education and STEM agencies from across Los Angeles, Orange and San Diego counties who come together to share practices and strategies for advancing education in science, technology, engineering, arts and math. Los Angeles key partners include LACOE and the Los Angeles Area Chamber of Commerce. In 2014, regional symposia were presented in all three counties to focus discussion on the intersections between these different subject areas, their contributions to student development, and their important role within the Southern California economy.

Over 2013-14, *Arts for All* provided vital resources to school districts and charter school networks. Additionally, hundreds of individuals representing arts organizations, school districts, teaching artists, parents, community leaders, grantmakers and government officials participated in opportunities to coordinate, share resources and learn how to advance efforts to make arts education core in public schools. These activities positioned the initiative for continuing growth and deepening stakeholder engagement in the future as *Arts for All* makes progress toward the goal of supporting all Los Angeles County school districts in providing students with high quality arts instruction.

School District Participation in *Arts for All* Programming 2013-14

School District Capacity Building

Coaching school districts to create or revise district-wide policies and plans for arts education.

- Centinela Valley Union High ¹
- Charter Oak Unified ¹
- Keppel Union ¹
- Monrovia Unified ¹
- Hawthorne ²
- Green Dot Public Schools (charter) ²
- Covina-Valley Unified ³
- Lancaster ³
- Pasadena Unified ³
- Rosemead ³
- TakePART regional collaborative ⁴

¹ New *Arts for All* school districts

² Joined *Arts for All* in 2012-13 and received coaching during first year plan implementation

³ Updated older arts plans

⁴ A coordinated effort among Centinela Valley Union High, Hawthorne, Lawndale, Lennox and Wiseburn School Districts that updated an older arts plan for the region.

Arts Coordinator Grants

Providing grants for district arts coordinators to attend conferences and convenings of their choosing.

- Glendale Unified
- Hawthorne
- Hermosa Beach City
- ICEF Public Schools (charter)
- Lancaster
- Mountain View
- Norwalk-La Mirada Unified
- Santa Monica-Malibu Unified
- Saugus Unified

Residency Grant Program

Supporting school districts that partner with teaching artists and organizations to provide extended classroom arts instruction.

- Burbank Unified: 24th Street Theatre and The Music Center
- Culver City Unified: Symphonic Jazz Orchestra
- Glendale Unified: Southwest Chamber Music
- Las Virgenes Unified: visual artist Cindy Iles-Nelson
- Lawndale Elementary: PS Arts
- Manhattan Beach Unified: The Music Center
- Montebello Unified: Bluepalm
- Norwalk-La Mirada Unified: Nigerian Talking Drum Ensemble
- Paramount Unified: visual artist Robin Kiss
- Pasadena Unified: AMAN Dance Educators, Armory Center for the Arts, Education Through Music-LA and Lineage Dance Company
- Rosemead: Armory Center for the Arts
- Santa Monica-Malibu Unified: Ballroom Madness
- Saugus Union: AMAN Dance and Storyteller Karen Golden
- Whittier City: LA Opera
- Wiseburn: AMAN Dance Educators and PS Arts

Student Access Fund

Building new partnerships between arts organizations and districts serving low-income students.

- Compton Unified: Theatre of Hearts/Youth First
- Lancaster: Theatre of Hearts/Youth First
- Little Lake City: Flights of Fantasy Story Theatre and Royer Studios

School District Participation in *Arts for All* Programming 2013-14

Student Access Fund (continued)

- Mountain View: The Music Center and Los Angeles County Museum of Art
- South Whittier: visual artist Cindy Iles Nelson

Teacher Professional Development Grant Program

Supporting school district efforts to provide teacher professional development in the arts delivered by high quality trainers.

- Beverly Hills Unified: The California Arts Project (TCAP) and regional education conferences
- Burbank Unified: 24th Street Theatre
- East Whittier City: TCAP
- Glendale Unified: TCAP
- Hermosa Beach City: Music Center
- Inglewood Unified: TCAP
- Las Virgenes Unified: Celena Turney and WestEd
- Los Nietos: TCAP
- Manhattan Beach Unified: TCAP
- Pomona Unified: TCAP
- Rosemead: TCAP
- Whittier Union High: TCAP and regional education conferences

Teaching Creativity with the Common Core Standards

Training administrators and teachers to connect the arts and the Common Core State Standards.

- | | |
|---|------------------------------|
| • Arcadia Unified* | • Los Angeles Unified |
| • Centinela Valley Union High* | • Montebello Unified* |
| • Charter Oak Unified* | • Norwalk-La Mirada Unified* |
| • Compton Unified* | • Pasadena Unified* |
| • Covina-Valley Unified* | • Pomona Unified* |
| • Duarte Unified* | • San Gabriel Unified* |
| • El Monte City | • South Pasadena Unified* |
| • El Rancho Unified | • South Whittier* |
| • ICEF Public Schools (charter)* | • Temple City Unified* |
| • Los Angeles County Office of Education* | • Westside Union |
| • Las Virgenes Unified* | |

* Arts for All school districts

WestEd Arts Education Assessment Workshops

Training educators, administrators and teaching artists to effectively assess student learning in the arts.

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|--------------------------------------|-----------------------------|
| • Burbank Unified | • Manhattan Beach Unified |
| • Centinela Valley Union High | • Montebello Unified |
| • Compton Unified | • Norwalk-La Mirada Unified |
| • Covina-Valley Unified | • Pasadena Unified |
| • Green Dot Public Schools (charter) | • Redondo Beach Unified |
| • Hawthorne | • South Whittier |
| • ICEF Public Schools (charter) | |